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agreed essentially with those of Tegnér, who certainly offered the best solution of the problem.

The position of the young poet Stagnelius with reference to the Romantic Movement is attractively presented in the next chapter. In Stagnelius the Gothic element is beautifully blended with the grace of Hellenic culture. The myths of Odin, the *Bragaræður*, etc., form a background that is harmoniously blended with the poet's modern reflections and feelings. Yet Stagnelius was not formally allied with any literary school. It is to be regretted that the author has not laid more emphasis upon Tegnér's poetic activity in Gothic themes, for it is worthy of note that these two poets, one in dramatic, the other in lyrical productions, showed a marked similarity to each other, both in their general attitude towards Gothic themes and in the peculiar temper of their poetic genius. Both were steeped in the spirit of Hellenic culture, both were distinctly individual and independent, both were by nature hypochondriacal and given to 'Weltschmerz,' and both infused into their creations the largest significance of art and life. The deeper meaning of myth and religion, the constant strife between spirit and matter, sensuous coloring, and love of the beautiful were marked characteristics of Tegnér as well as of Stagnelius. The divinity of man was a theme which the priest Tegnér (Stagnelius' father was also a priest) constantly emphasized (cf. *Försoningen* in the *Frithiofssaga*, *Fridsröster*, *Nattvardsbarnen*, etc.), and it is particularly this theme which elevates the Old Norse myth in Stagnelius' *Gunlög* to a universal significance, for beneath its external crudeness it is the divine ownership of poetry which constitutes the inner meaning of the work; a theme which was especially suited to the Romantic temperament. Tegnér, too, held the idealized conception of poetry; that poetry was the highest type of religion and synonymous with life itself. "I really lived only when I sang," he said in his touching poem *Afsked till min lyra*. It is exactly this exalted concept which Stagnelius infused into the primitive myth of Suttung's mead. Furthermore, in Stagnelius'

fragment *Svegder* we have really nothing but Christian ideals in the garb of Norse mythology, the personification of which is the Christ-Odin himself, much as was the priest of Balder in Tegnér's *Frithiofssaga*.

The transition from Norse heathendom to Christianity is the theme of the concluding chapter. Oehlenschläger's influence is, of course, predominant, but the author shows that Fouqué, too, may have influenced the Gothic background. Nicander's *Runesvårdet*, for instance, shows a marked similarity with Oehlenschläger's viking dramas. The saga element is the most successful feature of the play, in which the author's sympathy (as was the case with Oehlenschläger) is evidently on the side of the pagan viking. Though dramatic in form, the work is essentially poetical and lyrical, which points towards the neo-Romantic relationship.

Dr. Benson's work concludes with an admirable summary of his thesis and with a very useful Appendix, containing biographical and critical notes.

The work will be welcomed by all students of Scandinavian literature as a most enlightening exposition of the Gothic elements in Swedish Romanticism, a subject which heretofore had received neither full nor sound treatment.

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CORRESPONDENCE

ADAM'S MOTIVE

The verse of *Genesis* upon which Milton based his account of the "first disobedience" is this: "And when the woman saw that the tree was good for food, and that it was pleasant to the eyes, and a tree to be desired to make one wise, she took of the fruit thereof, and did eat, and gave also to her husband; and he did eat." Here the motive for Adam's eating the forbidden fruit is not clear, unless we suppose that he did it unthinkingly, for Adam replied to God's question merely, "The woman whom thou gavest to be with me, she gave me of the tree, and I did eat,"—the same question to

which Eve replied, "The serpent beguiled me, and I did eat." The reasons why Eve transgressed seem clear enough: the attractiveness of the fruit, feminine curiosity to find out what "the knowledge of good and evil" was, and perhaps a little feminine wilfulness and perversity to do what she had been told not to. We may suppose, and indeed the reader usually does suppose, that Adam's motive was no more than the same sort of curiosity and wilfulness, to which we may add the winning manner in which the beautiful woman probably begged him to partake. At any rate, Adam laid the blame upon Eve, and she in turn laid it upon the serpent, with no hint of any romance in the whole transaction.

Now, as a matter of fact, Milton followed his Old Testament rather closely, but he added to the story a background and framework of ethical, spiritual, philosophical, and human significance which made it impossible for him to handle the transgression in any such simple and noncommittal way as it is handled in the third chapter of Genesis. He had to dramatize, rationalize, humanize. In order to make his characters more full, more individual, and more interesting he had to imagine motives where there were none, expanding into twelve books a simple narrative of a few hundred words. Thus even the casual reader sees that he must expect to find in *Paradise Lost* many things lacking in the Bible story; yet I think he fails to appreciate the fact that Milton gave the tale a wholly romantic turn, in making Adam's motive in yielding that of—love. Four passages, serving as prelude, note, and comment of the action itself, prove that Milton intended that love should be taken as the spring of Adam's act. Many other lines might be cited, but these are particularly significant:

- (1) . . . some cursed fraud
Of enemy hath beguil'd thee, yet unknown,
And me with thee hath ruin'd, for with thee
Certain my resolution is to die;
(*P. L.*, ix, 904.)
- (2) I with thee have fixt my lot,
Certain to undergo like doom; if death
Consort with thee, death is to me as life;
So forcible within my breast I feel

The bond of nature draw me to my own,
My own in thee, for what thou art is mine;
Our state cannot be sever'd; we are one,
One flesh; to lose thee were to lose myself;
(*P. L.*, ix, 952.)

- (3) . . . he scrupled not to eat
Against his better knowledge, not deceiv'd,
But fondly overcome by female charm;
(*P. L.*, ix, 997.)

- (4) I, who might have liv'd and joy'd immortal bliss,
Yet willingly chose rather death with thee.
(*P. L.*, ix, 1165.)

From these passages it becomes evident that it was no mere temptation of curiosity idly yielded to, but the deliberate and significant decision of a thinking man. That the third passage means only this, and not that Adam was superficially seduced by Eve's charms, we learn from the second passage quoted, as well as from other parts of the poem. Professor Dowden, in *Puritan and Anglican*, examines the subject at length, yet lays too little stress on the definiteness of Milton's ideas about the transgression itself; for close study of the text of *Paradise Lost*, *Paradise Regained*, *Samson Agonistes*, and the *Christian Doctrine* reveals Milton's clear and coherent philosophy, a part of which he incorporated in the story of the Garden; so that these remarks are not critical conjecture, but citation of Milton himself.

There has always been something heroic in the nobility of a sacrifice for love, whether the love be always worthy or not, yet in this case Milton would have us believe that Adam's affection was admirable and sincere, so far as it went. The man's mistake, according to Milton (compare, for example, the third passage above), was in letting his feelings overmaster him to the point of making him do that sin which God had expressly forbidden. Since the Tree of Knowledge was the sole symbol and pledge of human obedience to God, the eating of the fruit meant more than mere disobedience, in all that disobedience to God implied (cf. *P. L.* i, 33; iii, 204–211; *P. R.* iii, 137; *Ch. D.* in Bohn ed. IV, 254; Dowden, *Puritan and Anglican*, 186), and humanity has suffered for it ever since, Milton believed. The magnitude of the evil, however, has nothing to do with the act itself, and Adam knew what his sacri-

fice meant, having been adequately warned. He knew, says Milton, that Eve was lost by her sin, so that with noble chivalry and devotion he decided to die with her. Milton's point, many times emphasized in his works, was that a man may well love a beautiful woman, but that he should not let his passion obscure his judgment, and should follow his conscience and his intelligence in spite of the lovely but capricious sex, lest "wommen shal him bringen to mischaunce." The statement, however, remains true and worthy of note, that Milton gave his epic the romantic motive of love.

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CHAUCER AND THE HOURS OF THE BLESSED VIRGIN

Professor F. Tupper¹ has recently demonstrated beyond doubt that Chaucer, in composing the *Invocatio ad Mariam* which stands in the Prologue of the *Lyf of St. Cecile*, made direct use of the Hours of the B. V. M. A year and a half ago, while turning the pages of an English text of the *Mateyns of Oure Lady* in the Bodleian Library (ms. Ashmole 1288), I was so forcibly impressed by the similarity to Chaucer's phrases that I transcribed from it the passage which follows. It supplies, as will be seen, a somewhat closer parallel than the extract which Tupper reprints from Littlehales:

[fol. 49b] Antym of oure lady: Salue regina mater.

Heil qweene modir of merci. heil lijf swetnesse & oure hope: to þee we crien outlawid sones of eue. to þee we sigen weymentynge and wepinge in þis valey of teeris: hige þou perfore oure aduocat turne to us þou [fol. 50] þi merciful igen. and schewe þou to us ihesu þe blessid fruyt of þi wombe aftir þis exilyng.

Versus. virgyne modir of þe chirche. Euerlastinge gate of glorie. geue þou to us refuyt Anentis þe fadir & þe² sone.

Responsio. O merciful.

Versus. Virgyne merciful. virgyne piteuous. O marie swete virgyne. Heere þe preiers of meke men: to þee piteuously crynge.

Responsio: O piteuous.

Versus. gete out preiers to þi sone ficchid to

þe cros ful of woundis: and for us al forscourgid with þornes prickid gouen galle to drynke.

Responsio. O swete.

Versus. Glorious modir of god Of whom þe sone was fadir. Preie for us all þat of þee maken mynde.

Responsio. O meke.

Versus. Do away blamys of wrecchidnesse Clense þe filþe of synners: geue [fol. 50b] to us þoru þi preiers lijf of blessid men.

Responsio. O sely.

Versus. Reisid aboue heuenes And crowned of þi child. In þis wrecchid valey To gilty be lady of forgeuenesse.

Responsio. O holy.

Versus. þat he lose us fro synnes for þe loue of his modir & to þe kyngdom of clernesse lede us þe kyng of pitee.

Responsio. O merciful. O piteuous. O holy O meke O sely O swete marie heil.

Versus. Heil ful of grace þe lord is wiþ þee.

Responsio. Blessid be þou among alle women and blessid be þe fruyt of þi wombe. Preie we, &c.

Professor Tupper's further observation—it can hardly be termed a discovery—that saints' lives and Miracles of the Virgin (and, one may add, even romances) are frequently prefaced by Invocations, somewhat diminishes the force of his previous suggestion, that in the present instance Chaucer intended his Invocation as a "protest against Sloth in its phase of Undevotion."³ At least it may be doubted whether the "fine fitness" which he perceives here, in his attempt to arrange certain of the Canterbury Tales according to a scheme of the Seven Deadly Sins, was sufficiently obvious to be perceptible to a reader not already in the secret.

"The time-honored function of such a prelude as Chaucer's 'Invocacio ad Mariam,'" Professor Tupper concludes, "constitutes good ground for believing that it was composed at the same time as the Life of Saint Cecilia." But in one important respect Chaucer's Hymn to Mary differs from all the Invocations cited by Professor Tupper, and from all others with which I am acquainted. It does not stand at the beginning of the piece—as an Invocation should—but is introduced in the midst of the prologue, in such fashion that it can be re-

¹ *Mod. Lang. Notes*, Jan., 1915.

² Ms. þe repeated.

³ *Pubs. Mod. Lang. Assn.* XXIX, 107.